136 chestnut-brown that is darkened on the head and front legs, especially on the outer side. A blackish-brown broad stripe extends over the bridge of the nose to the forehead and two wads of hair stick out obliquely right under the eyes like dark warts the size of a walnut. They seem to be more pronounced in the male than in the female as is the marking of the head.

●[533 925] [286] The tail is insignificant: "!naĕni gye ǂkʔaris ǂarasa ǃ" "it has gotten a small tail from its trotting (because of its many motions wiggling its tail)" sang a woman in a hunting song about the hartebeest.

Whereas the antelopes are hunted both for their meat and their skin, the hunting of predatory animals, if one does not consider it as self-defense, is exclusively for the skin.

136 825 18. Of the predatory animals of Great Namaland, the leopard, Felis pardus L., (Cape D. tijger), called /garu·b, is the most dangerous. [Picture. Bubalis caama (Cuv.) The red hartebeest] The Hottentot distinguishes two kinds of leopards. One of them, called !hurdu·/garu·b, is supposed to have smaller spots and to be generally yellower than the other kind. Since this leopard not only plunders, but kills all the cattle in the kraal that he can get hold of, he is especially feared. He inhabits the flatter lands and the valleys. The second kind, which is less bloodthirsty, darker, and simply called /garu·b, inhabits the mountains.

According to the beliefs of the native hunters, the leopard, unless he is attacked, only springs at people who look at him [281] but leaves unharmed the person who walks by him without glancing sideways. Thus because the leopard does not wish (ǂkʔā a to refuse) to be noticed (ǂkaun) (-he pass. ending, -se adj. ending, gye auxiliary vb.), the (old) Hottentots call it ǂhau-/hoaxgyeǂkʔā-b. Apparently also an old hunter's name for the leopard (for I heard it only from old men) is ǂhūnub.

136 [522] 19. The cheetah, Cynaelurus guttatus Herm., (Cape C. luipaard), called !a·nb, may be recognized at first glance by his dog-like, slim legs which are made more for running than for jumping and clawing. His skin has small round black spots that are undivided, not grouped together but far apart on a light brownish-yellow background. Its back seems to be stretched out lengthwise. Occasionally one can hear a Hottentot teasing a tall man with the words: "!arub kxoma gye !gūba ŋ," i.e. "You with a long back like a cheetah." The animal is a rarity in Namaland, more numerous near Kalahari.

20. The wildcat, Felis caffra Desm., (Cape D. grauwkat), called /hūŋ/a·b, is the commonest of the small cats of Great Namaland. It

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5. In some areas the period of the first perceptible diminishing of light after sunset is designated as "little children's twilight," ǂkʰʌ̃a·/m!gõa/hobob, in accordance with the belief that most children, /gõ·an are born at this time.

6. The ᵐ/u·ǂab of the Hottentots corresponds to our afternoon.

7. Their //go·agab can be equated approximately with our forenoon.

8. A distinction is made between evening, !u·ib, and late evening, !o·es, which extends long past sunset.

9. They call the hour of midnight ᵐtã·ǂkub!gõ·/ʰ, the "back of the night."

C. Rudiments of Art

53.

We saw that the beginnings of sculptural art progress no further than boys' games (see p. 311 f.). But the pleasure in reproduction, in the fantasyful representation of enduring impressions of memory, is equally vivid for old and young Hottentots. Their joy in and capacity for imitation is expressed in pantomime, their musical feeling in reed blowing and singing, [374] and more delicate erotic matters in their dances. Only in a few cases do we find the beginnings of these art forms clearly defined; generally they are just as mixed as the incitements which form their basis. Thus they cannot be divided among our Muses, but can only be organised in a series ranging from the simple to the complicated. [Musical bow. 1/8 natural size.]

1. The Musical Pantomime

533
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Whereas on a childish level (see "Children's Games," p. 313) we saw certain fantasy concepts being aroused by rhythmical sounds, musical tones appear for the first time in the musical pantomime of the Hottentots.

For this purpose they use as a musical instrument a wooden bow, kʰʌ̃a/ʰ, preferably cut from the thorn tree, and strung with a string made of the back sinews of the goat (or, better, from sheep gut). The women are the performing artists. They sit on the ground when they play. The upper end of the bow rests against the left shoulder

and the lower end is propped against a skin-covered bowl that serves as a sounding board. It is held in place with the right foot which is inserted between the bow and the string. The player uses her right hand to strike the string with a wooden stick -- if the women sitting beside her do not do this -- and with her left hand she plucks like a violin player. They also use their chins in plucking, in that they rest their heads, halfway back, for a moment against the upper end of the string. Generally several of the women sitting around beat in time upon the string with wooden sticks. 533 534

I myself saw no other string instrument beside the bow among the Hottentots. I encountered the gora with the quill (66) only among the

66. Th. Hahn, Die Nama-Hottentotten, Ein Beitrag zur südafrikanischen Ethnographie (Globus, Bd. XII, 1867).

Bechuana. To be sure, Hottentots spoke of a guitar-like instrument that they make in imitation of European models; they call it ramgyib or !gū-/tsib (from !gūb • "to cover," and in this case: to span the sounding board with a skin. See also the footnote to Folk tale XLV.). [Plate XV. A Topnaar Hottentot]

[371] The main characteristic of the action which is supposed to be depicted in the musical pantomime lies musically in the rhythm. In hunting scenes it expresses the various gaits of the horse and the wild animals: the tracking of the hartebeest, the first chase at a gallop, the flight of the shot animal and its defeat -- all of this is reproduced by the rhythm of the wooden sticks. The spurring of the hunting horse, the death blow and the death rattle of the dying animal is expressed with gestures and inarticulated sounds. The monotonous intervals that are plucked on the string are only accompaniment. 533 535

Similarly portrayed are the rolling of a wagon, the yoking of the oxen, the unhitching of a lame or feeble animal, the snapping of the whip, and so forth.

They are very fond of imitating the practices of wild animals. I saw a woman imitate a baboon with great animation and devotion to her role: how it picks up insects from the ground, how it bends over the waterhole to drink, jealously wards off the thirsty animals pressing after him, how it casually runs, how it becomes frightened upon scenting danger and flees when surprised.

In all these entertainments the music remains in the background 533 ●
even though the strings and wooden sticks are constantly in action. 535

2. The Reed-dance Song

The tones become melodies only in the song of the reed dance. 533
Here the ancient musical instruments of the Hottentots, the reed 534
pipes, ǂâ-ti, come into their own. [Fig. Reed Pipes made of root bark with a tuning rod (b). 1/8 natural size.] The pipes, as their name indicates, are generally cut from reeds; but in dry stretches where there is no reed growth they are made from the roots of Acacia horrida Willd. . The root segment that is cut in the shape of a rod is either debarked completely by tearing off the bark (a), or it is slit lengthwise and the bark is peeled from the wood. The root that has been slit lengthwise is then firmly wrapped with a piece of bark in a spiral as though with a bond (c). The pipe produced in this way is closed at one end and filled up with milk so that it will not dry. The pipes are tuned by adjusting the firm grass plug which closes the pipe end. After use, the pipe is again filled with milk.

[378] A complete reed pipe orchestra comprises at least nine musicians, each one with his own specially tuned reed or reed passage. Just as we distinguish the first and the second violin, the Hottentot distinguishes the first through the ninth reed pipe; only he does not count them, but names them individually. He makes the following distinctions: [Figure -- Reed pipe scale.]

1. ǂkxa-ri-ǂâ-ti, that is "the little reeds," all tuned the same, with four to six placed side by side in each hand.

2. ǂnona-ge, the triplets, or collectively called ǂnona-b, the two, tuned the same and held in one hand.

3. ǂnani-ge, the sextuplets, or called collectively ǂnani-b, the "nine," held in one hand and tuned the same.

4. ǂ//hõ-ǂ kub, or ǂ//hõ-ǂ kuiǂa, accordingly as the blower holds only one or two in his hand.

5. ai-ǂâ, "who (-g) cries (ǂ, here with the meaning: "to make a lamenting noise") in advance (ai)." Only one man in the whole orchestra has this pipe whereas with the further exception of number 6 all other reed voices can be filled doubly or triply. This reed gives the note by which all the other reeds are tuned. Among the others the first to tune in is

6. the reed pipe, which is called ǂgãʔs, that is "who cries after-wards (ǂgãʔs, 'back')." After this the other pipes tune up: 533 534

7. ǂgoʔma "the cow."

8. ǂa-mb, finally

9. ǂhoaʔ-b, the reed with the lowest note.

The tuning rod, ǂ//xka-ehaib, with which the gum or beat plug [377] inside the pipe is adjusted or "chased back" (//xkaʔ) as it were in order to adjust the pitch completes the instrumental equipment.

The reeds are held between the thumb and the other four extended fingers in such a way that the ends which are blown lie on a level with the upper horizontal edge of the index finger. A complete reed scale or phrase comprises about two octaves. Only in one case did I have the opportunity to check the pitch of the individual reeds in a complete scale that had just been tuned up. The results yielded the distribution of tones that are represented in the preceding figure.

The music of each reed piper consists of individually enunciated tones that harmonize with one or several rhythmically identical tones of the other pipers. These reed tones give the beat for the dancers and singers who carry the melody. Many reed songs have no text. (Whether they never had one or whether it has simply been forgotten cannot be determined.) In the simplest case the subject is indicated by gestures and the melody is sung with a very few sounds.

The dance steps of the men are a sort of low hopping executed simultaneously with both legs, the knees slightly bent and the feet placed one in front of the other. In this manner the dancer slowly and jerkily moves forward, bent over, the head bowed to his breast and his lips on the pipe. The women chassé forwards with small and often extremely delicate steps, with the rear slightly protruding, undulating their hips, gently clapping their hands together before their faces, and singing in a loud voice, sometimes with an expression of great excitement. The number of dancers is not fixed. 533 535

The Hottentots' pleasure in the dance is typified by a little story in which they make fun of themselves: at a watering place they had ambushed several Bergdamaras. When the Kaffirs saw that they were in a trap, they began to execute a dance. Dancing, they retreated farther and farther, and, when the watching Hottentots finally recalled their murder plans, had escaped.

Every reed-dance song has a special theme. Thus, for example, in the following example the arrival of the jackal at the water hole is discussed. As the malevolent ponderous animal slowly wanders to

the water hole, grazing alone in the pasture after the rutting time, muttering to himself, moving his head from side to side -- this is the way the Hottentot pictures him, accompanied by the reed tones (or by an accordion or a harmonica), he sings with a few simple sounds for the dance of the grazing bull: 533 535

[378] The Song of the Grazing Bull

[Translator's note: four musical bars omitted.]

The following reed dance song accompanies a lively pantomimic imitation of shoeing horses and is therefore called the song of horse shoeing, Khoaigeis.

The man who represents the horse has a thong in his mouth and by means of this he is held fast, as though on a rein, by a man standing before him. To another man, standing behind him, he extends a foot to be shoed. A fourth plays the part of the bellows: he lies flat on his stomach, extends his lower legs into the air and lets them be moved alternately backward and forward from the knee, in time with the music, by a fifth man who stands behind him. Before him stands the smith with a stone in his hand as a hammer and waits for the iron to get hot. All the others, including the reed blowers, dance around this group in a circle and sing a wordless but rhythmically, unmistakable imitation of the blows of the hammer: [Translator's note: six bars of music omitted.]

In other dance songs, in place of the pantomime, we find that the situation which is being sung about is indicated by a cue word. Thus, one Hottentot, who occasionally crept into the cattle kraal of a neighboring village at night in order to milk goat's milk into his mouth, expressed in a song his joy about the fact that he had never been caught. He sang its single words, N(e)ridaise, N(e)ridaise, "you goat milk, you goat milk" to a melody that was just as unpretentious but that his friends liked to request for the dance: [Translator's note: six bars of music have been omitted.]

[379] On the same low level there is a song for which the following event is the basis. The singer had beaten his own guard with a sjambok because the guard had let a valuable animal run away on the trip. The punishment was so severe that the mistreated man lodged a complaint against his master with Captain Paul Frederik in Bethanie. The latter sent one of his men on horse after the guilty man and had him seized. The only words, which recur like a refrain in the otherwise unarticulated song, refer to the color of the above-mentioned horse, which had a white stripe on its forehead and white feet and therefore had the Boer

name WITYOKI. The circle of friends knew, when they heard this word, what the song was all about. The melody goes: 533 535

Song of The White-footed Horse
[Translator's note: eleven bars of music omitted.]

Whereas the previously-mentioned dance melodies lack a complete text, in the following song it is at least loosely attached as a point of reference. In the brothers' war for the rule over the Bethanie Hottentots, Paul Frederik had occupied the most important water spots of the territory and Cornelius, caught in a tight spot, finally had to ask his brother for water. The text* of the song that concerns this war between

* In all the following texts and their explanations, with few exceptions (for example where it is a question of newly mentioned words), I have neglected to add the signs for the musical modifications of the Nama sounds (see p. 342 ff.). In the detailed analysis of the subsequently following folk tale texts the purely phonetic consideration is dispensable for the comprehension of the plot and hence makes it possible to save much space in printing. A theoretical reason for a simplified orthography of the text has been mentioned above (p. 343).

brothers, a program for the music as it were, goes:

"Ti !gõse, //nẫ gîse !gaĩ ũse //gami ãse !"
!aberi ũse //gai ũse //gami ã
"//gutsa tse."
"My brother, be good, be a friend and let me drink some water!"
"Put down your weapons and then drink water."
"I will not put them down."

[380] The relevant dance melody goes: [Translator's note: five bars of music omitted.]

In the song of Kaukaumib text and melody are just as loosely connected as in this war song. Kaukaumib is a watering place in Namib, located on the southernmost of the three routes which can be taken by ox-cart traffic between Angra Pequena and the hinterland. The road by way of Kaukaumib is the most difficult, and the carts often remain stuck in the sand for days. A Hottentot with the nickname ǂnau-kas (ǂnaũ-kâs),

that is "he who plays for his own dance," selected as a text the simple words: !Gaokya-oaetse, hã-ta ge-are "Kaukausib, let me get out!" The constantly repeated melody to this text goes: [Translator's note: five bars of music omitted.]

The text is more closely connected to the melody in the Hyena Song. This song portrays the hyena as it creeps around the cattle kraal at night and is discovered. The pantomimic presentation of this theme with its reed music, its song and dance, is very amusing: the men group themselves in a semi-circle, and opposite them the girls do likewise. The circle formed in this way with its two opposite openings (where the men's row meets the girls' row) represents a cattle kraal and the girls represent the cattle. To the accompaniment of the singing and the sounds of the reed music of all the people standing in the circle, one of the men steps out of the row and, with deeply bent knees, creeps into the kraal, moving past the row of girls with the gestures of a blood-thirsty hyena. After a while three other men step out of the row and pretend to ride up to the same opening of the kraal where the hyena had entered. With gestures and poses they tie up their horses, discover the tracks of the hyena and follow them until they suddenly notice the animal. Then they hurry back to the horses and take up pursuit. Meanwhile the hyena has left the kraal, but is caught outside it and killed. During this pantomime, to the rhythm [381] of the reed pipers, the following words are sung incessantly as a warning to the cattle-hungry predatory animal: [Translator's note: four bars of music and one line of Hottentot text omitted.]

"Hyena (the nickname will be discussed later), this (i.e., the cattle of this kraal) is man's property!"

3. Songs Without Dance and Pantomime

At an early date I became acquainted with the Hottentot's pleasure in music by itself (dissociated from dance and pantomime). It was on the evening of a hard working day for our Hottentots; since early morning they had been dragging spars for the construction of sea signals to the top of the steep coastal cliffs, and now, long after the evening meal was past, they were still squatting around their fire. In the tents of the white men it had already become quiet and even the Cameroon sailors were asleep in their sailcloth berths. Then, from the miserable

brush stockade of the Hottentot camp into which the cold winter sky shines starry clear, there resounds pure and serious a many-voiced song. A young fellow is standing erect amidst the ragged sitting older figures and, unconcerned about the smoke of the flickering fire that irritates his eyes, leads the chorus with a loud voice. An older man repeated the text in a short rapid sentence to the singers; it was a Dutch chorale that had been translated by a missionary into their language. For a long time I listened to the song of the "degenerate mob" until they crept shivering under their covers, closely pressed together, their naked feet extended close to the glowing ashes.

In their own songs the text does not always have a set word sequence and in choral singing the singers often improvise their own motifs, which they repeat again and again, with slight variations and after variably long or short pauses, until the text has come to an end. In doing so, however, they know how to weave their motif into the voice texture of the others without dissonance.

Most songs (perhaps all of them) have a definite event at their basis. Thus, years ago, a white carrier [502] unyoked his team at the house of the brother of old /K-ria and went to bed. A group of Hottentots, as is common, appeared in order to beg and to trade. In doing so they stole some of the provisions of the sleeping trader. The Wilroi Hottentot, who intervened to protect the white man's property, was shot down by the white man in an outburst of rage under the mistaken assumption that he was the inciter of the theft. The fate of the slain man lives on in family tradition and the women sing: "!Uri !oudaxu, /hai daxu ai go !gabi dxaxu, gai ‡gû dîsi, /aoba dîsi! tariß kxa ai ai kxuî /aoba !oraxu!"

"You white cloth (probably a reference to the hat veil or the scarf of the traveler), you who have ridden out on a wicked (literally "pale-colored, worthless") path, you have done a misdeed (intransitive preterite participle, literally "you have done a great thing"), you have spilled blood! Alas, who shall avenge the blood of that man? (literally "answer for").

After a short prelude on the bow the voices begin with the following motif:

[Translator's note: eight bars of music omitted.]

A love song of the simplest conceivable sort goes: [Translator's note: four bars of music and one line of text omitted.]

The lamenting text says: "I will never get you!"

In Lüderitz Bay and around Keetmanshoop half-grown boys and young men, when they wanted to make fun of girls, used to sing: 533

[Translator's note: four bars of music and text omitted.]

The teasing is implicit in the ambiguity of the text. The words in themselves, "you, my cheek (‡Hae)," are straightforward. But not [383] ‡Ûs is intended, but ‡Ûs, that is, a possession, a "thing" (of any sort) and here specifically: the most preciously guarded possession of the virgin body which the boys boldly call their own.

4. The Dance Without Accompaniment 535

Dances without musical accompaniment came to my attention only once. It was a nocturnal dance with the name ‡nâ-‡ao ‡na-ǂhe ··· ‡a-ǂhe ‡na-ǂhe. These at the same time are the words that the dancers constantly repeat in time with their steps. The dance is performed by young and old, even by the oldest people of both sexes. Three people take part in it: two who approach each other in a lewdly manner and a third who tries to separate the quarrelers by dancing between them every time they approach each other.

The step itself is simple: the right foot is scraped forward and then again half backwards in short paces. Immediately after every such scraping motion the left foot, stamping with the whole sole, is brought forward; at the same time the body sinks into a slight knee bend. The movement goes along slowly and jerkily, but it is not ponderous and it is even graceful when a young body executes it lithely. The movement of the right foot accompanies the words ‡nâ-‡ao- and ‡a-ǂhe-; the stamping of the left foot occurs on the first syllable of the word lying between them, ‡na-ǂhe.

D. Beginnings of a Literature

1. Point of Origin 538 825

Outside of the narrow circle of his daily needs, and second to his interest in his own kind, the animal world is the favorite playground of the Hottentot's phantasy. He comes into close contact with domestic animals from the very first day of his employment as a herd boy. Left

Another way can be derived from the pleasure that the Hottentot, as probably every people does, experiences when he refines the movements of his body and makes them the expression of his emotions. Thus, the natural movements of the body, which are rhythmical in themselves, have become dance motions. And since among the Hottentots we encounter dance and music and accompanying song texts in close relation, a second source of conscious rhythmization of language appears here of its own accord.

!ge-oxen, !ôba /'Ku-hi te, ǂ-te tsaŏ-ba !na-a !ŏ-, te-nabe ǂa-i si !" "You filthy beast (!gaub is the penis, used as a curse word), lend (/'Kubi) me (te) the ax (!ôba); let (ǂ) me (-te) chop up (!nao-ŏ) the calf (tsaŏba)." "I will split (ǂaŏi) your (si) head (tanaba)."

It follows that anybody who understands the language of the animals can also take part in their conversation by means of cries.

B. Cries

The name of a woodpecker (probably the Dendropicus picus cardinalis Gmel.), ŏ-ŏ-ao, imitates the sustained call of the bird. The Hottentots of my party always interpreted this as an erotic enticement and mockingly put it along to an imagined Bushman by crying: "!nanu//'Kam gaise, ai gye ŏaŏse si ǂaiba te ŏba !" "You old Hottentot (proper name), this woodpecker is calling for you to copulate with her!"

[866] As among us, children discuss the animals with which they play. Thus, they try to make the "//'Kaobas lizard lie still by singing to it: [Translator's note: two lines of music omitted.] "han - ab //nao - se, ǂab tsoni //gat se." "Hey, you, Hamib's (fictitious proper name) grandmother, why don't you sit down!" (Literally, "Lie down like an arrow.")

A dung beetle, that the children spear in order to hear the humming of its flapping wings, is lured with the words: [Translator's note: four lines of music omitted.] "//nao - ba, //nao - ba o /aru ai ǂat - ta." "Nashorn-beetle, oh, why don't you sit down on the manure!"

The children try to enchant the chameleon with the words: "!no-mas !no-mela, a-ma !nu-rubas ǂ-ab !" "Humpy old hunchback, child of grandmother (ǂamas) Nurubas!"

The baboon is honored by an especially exhaustive address. In a deep wadi near the Orange River we heard the apes calling on the surrounding cliffs. To the first one that became visible one of my Hottentots called the following greeting which is widespread among the people*:

*Cf. Bleek's translations of animal songs from the manuscripts of the Grey Library in Capetown.

"ǂnerí-tse, hí-retse!
/hu-mi /ha-rutse,
//a-retse, //a-re /xuá-hei̯tse,
!na-ohe gye //ga-re //(c)ǂ /na-re(c)e !
ǂnabu- !nani-b ai gye mâ-tse
/nabu- a-mai̯tse !
tsoa-be gye ǂgai̯-i !"

"For heaven's sake!" You are gleaming with fat!"

"Actually something like: "Good God!" from heere, the Dutch designation for "lord" with the Hottentot vocative ending of the masc. sing.

"The blades of the /hu-ǂmi/haru-i rush (see p. 229) glimm like fat; a hide that glitters like this is supposed to be the ornament of the young baboon. The opposite address which I also heard goes: "/no-re /(c)ko-oiberse"; /(c)ko-oibeb is an edible underground bulb with a pale exterior.

"Old Lefty"! You are loaded down, you are loaded down with

"The use of the left hand is considered a sign of dexterity.

1: Schultze--187 N-5 (1903-1905) 1907 FX13 Hottentot FX13 Nama

your own flesh"! Hey you, standing up there on the dove's cliff"* 533 ● 531*

*As a characteristic of the dragging, forward-jerking movement of the baboon.

**The steep declivity of the Table Mountain is a favorite resort of the wild doves (see p. 304).

"you dove-mouthed fellow!* You who drag your anus behind you!"

*In ridicule of the baboon's long snout which, in the eyes of the Hottentots, sticks out like a beak.

2. Folk Tales of the Hottentots

*ǂâe-gam-//aŏ-ǃgûĭ-Xîna. 538

Just as they call the horizon of the open sea the "back of the water," *//gamiǃgûĭ, likewise they call the remote past, which is as far away as that horizon, the "back of time," */aŏǃgûĭ. In those days there were still no people, but sun and moon inhabited the earth,* and fire was alive; all animals had manlike forms and felt and acted like people. Within the frame of this general conception the Hottentots' imagination reduces all his observations of the animal world and the experiences of his own life to folk tales, which have endured for generations without being written down. In the evening they squat in a circle around the fire of the hut or of the camp in the field, and each person gets a turn to tell his story. Probably it was from no feeling of superstition but simply from the very mood of those happy hours that the precept of allowing these legendary figures to come to life only around the evening fire developed. Anybody who talks about them in the day time might well conjure up the things (ǂâ-ne) of the past (aîbe-gam)"

*I was not able to determine the etymology of the word *gam. It is used before aîbe and ǃgûĭe, "formerly," in the sense of a demonstrative particle.

and thereby bring about irremediable confusion. Only after sundown

CHAPTER XIV

ART AND KNOWLEDGE

Decorative and Plastic Art

532 Judged by the standard of the Bushmen, the Hottentots are distinctly poor in artistic productions. Painting and engraving on rock, one of the outstanding features in the culture of the former, does not appear ever to have been practised by the latter. Their decorative art
531 at the present time is confined mainly to scratching or incising simple rows of dots or lines of crude chevrons, zigzag or fishbone patterns on the outer surface of their metal armlets and rings. Occasionally also simple triangular designs are burned round the mouth of their wooden vessels, or scratched on the stems of their serpentine pipes; while the clay pots they formerly made are sometimes found decorated round the neck with rows of dots or short, broad lines, apparently produced by incising.[1] No other form of decorative art is known to occur.

532 The rudiments of a plastic art may be noticed among the young
§97 boys, who often model toys out of clay, which they learn in the fire to obtain shades of colour as well as hardness. These toys consist in figures of human beings, cattle, game and other animals, sometimes also in group compositions such as a team of oxen pulling a wagon. Schultze describes and figures some of them, which are skilfully modelled and by no means devoid of artistic appeal, in some cases even showing a lively sense of caricature, as in representations of Europeans.[2] But the talent here shown is not carried over into later life, and no modelling or carving of any description analogous to this is done by adults.

Music and Dancing

533 If the Hottentots are deficient in the plastic arts, their musical
536 talent at least is highly developed. The joy in imitative representation, in the fancy-free expression of mood-up impressions, lives in both young and old. Their delight and talent in mimicry is shown in

[1] Schultze, *Khoikhoi und Buschmänner*, 249-50; Schinz-Lund, "Hottentots and Bushmen Pottery," passim and pl. 2.

[2] Op. cit., 310-11; cf. Hahn, "Die Nama-Hottentotten," 350.

2: Schapera E-4, 5 (no date) 1938
FX13 Hottentot FX13
Nama

percussion, their musical sense in the use of musical instruments and in song, and their finer artistic feeling in the dance. Only in a few exceptional cases do we find these different art forms practised in isolation; as a rule, just like the emotions underlying them, they are intimately combined in the same performance. 533 ● 535

The musical instruments of the Hottentots[1] include some of those found among the Bushmen, such as the /gaura, the /gubo, the ramgoti ("ramkie") and the "rommelpot". Of these the /gaura is specially important from the ethnological point of view. As previously mentioned, it is a form of musical bow having the peculiarity of being sounded by means of a piece of quill connecting one end of the chord with the end of the bow-stave. Though various forms of the musical bow, including the /gubo, are found widely spread over Africa, the /gaura is a specialised type somewhat sharply separated from the others. Its occurrence is confined mainly to the Hottentots and the Southern Bushmen, so that it constitutes a common culture trait of some significance. It is now also found among some of the Southern Bantu, but has almost certainly been taken over by them from either the Bushmen or the Hottentots. 534 171

Schultze describes in addition the ordinary musical bow, *kwal*, which he found among the Namas.[2] The stave is made from a thin piece of acacia wood, and the chord from the back-sinew of the gnu, or, better still, from sheep-gut. The women are the performers. They sit on the ground, with the upper end of the bow resting on the left shoulder, while the lower end, propped up against a skin-covered bowl serving as a sounding-board, is held there by means of the foot, inserted between the stave and the chord. The performer picks at the chord with a small stick held in the right hand, while with the left hand she holds the bow like the hand of a violin. Usually several of the women sitting round beat in time on the chord with their sticks. 534

From the musical point of view the chief characteristic of the dance represented in the musical percussion performed with this instrument lies in rhythm. In hunting scenes this expresses the different types of movement of horses and game. The tracking of the hartebeest, the slow galloping pursuit, the flight of the wounded animal and its overthrow, all this is indicated in the time beaten with 533

[1] Kolb, *Voyage de Cape Hoffnung*, 1719; Lichtenstein, *Travels in the Cape of Good Hope*, 1803; Fritsch, *Eingeborene Süd-Afrikas*, p. 408; Schultze, *Aus Namaland*, pp. 464; see Passarge, *Buschmänner*, 1908; Schultze, op. cit., 574.

[2] Op. cit., 574-5.

2: Schapera E-4, 5 (no date) 1930
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533 the stick. The conjuring of the pursuing horse, the fatal thrust, and the death rattle of the dying animal are punctuated with gestures and inarticulate sounds; the successive monotones beaten on the chord to varying speeds only serve as accompaniment. Similarly the progress of a wagon is indicated, with such incidents as the in-spanning of the oxen and the falling out of a lame animal, while the habits of wild animals are imitated with special delight.

In all these performances the music itself is relatively unimportant, even though the bow is throughout being sounded with the stick. It is only in the reed dance songs that the notes are first arranged into melodies. The reed pipes, *lani*, are among the oldest known musical instruments of the Hottentots.[1] They are usually cut, as their name indicates, from reed; but where, as in barren tracts, no reed can be got, they are made from the hollow bark of acacia roots. They range in length from about six inches to a foot. Their barrels are like those of European flutes, but the holes on both sides meet one another and are larger than in the flute. One end of the pipe is closed with a grass cork, which is slid up and down by means of a thin bit of stick to vary the pitch of the instrument. These pipes are always used to accompany dances and songs.

533 Every large kraal has its bandmaster, *ai-/gun-aob*, who teaches the young boys how to perform and to play on the pipes. "Boys who perform well," says Hahn, "are petted by the girls, and this kind of petting is called */khe-/khe, to touch the body*, which means, 'to praise a person in a song.'"[2] A full Hottentot orchestra has at least nine performers, each with a pipe or set of pipes tuned to a different note from those of the others. The music of each performer consists in a series of rhythmical blasts all on one note, which harmonize with those of others in the same rhythm. These notes provide the time for the dancers and singers, who lead the melody.[3]

533 Many of the songs accompanied by reed music are without words; the theme is indicated simply by actions, and the melody "trolled" aloud, i.e. sung without articulate words.[4] Others have a fixed verbal text. Hahn distinguishes two kinds of the latter, sacred and profane. "The sacred hymns are generally prayers, invocations and songs of praise in honour of Tsu//goab, Heitsiebib, and the Moon; and such sacred songs, and the performance with dancing is called */gaib*, while the general profane songs are called *//nai-tsamati*, and to perform

[1] The fullest descriptions are given by Schultze, op. cit., 373–7; von François, op. cit., 218.
[2] *Tsuni-//Goam*, 29. [3] Schultze, op. cit., 376, 377. [4] Ibid., 377.

2: Schapera E-4, 5 (no date) 1930
FX13 Hottentot FX13
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them with a dance on reed-pipes, or better, bark-pipes, is */aka xuire*. The profane reed-dances or reed-songs are of a very different nature. Either the fate of a hero who fell in a battle or lost his life on a hunting expedition is deplored; and on such an occasion a performance is connected with it."[1]

The reed dances are usually held in the evening and often last through the whole night, especially when there is moonlight. The occasions of the */gois*, religious dances, are naturally determined by the character of the dance. Those in which the Moon is invoked are held at New Moon and at Full Moon; Hahn mentions another, at which *Tsui ||Goab* is prayed to for rain, which is held when the Pleiades first appear above the eastern horizon; still another, in which */Gurub*, the Thunder, is invoked, even takes place, as we have seen, when a heavy thunderstorm is approaching.[2] The "profane" dances are held on any festive occasion, especially when anybody is emerging from a */nau* seclusion, as, e.g., in the girls' puberty ceremony. If any illustrious stranger visits a kraal, he also is often welcomed with a reed-dance, an honour accorded to several of the early European travellers.[3] But in all probability any bright evening, whether specially significant or not, provides the occasion for such an entertainment.

In these dances[4] the men normally form a ring, all facing inwards, each with the upper part of his body bent forward, and his lips on the pipe. Then, to the accompaniment of their music, they hop up and down on both legs simultaneously, the knees slightly bent and one foot in front of the other, and move about jerkily and slowly in this way. The women, "trolling" or singing with loud voices and clapping their hands in front of the face to the rhythm of the music, dance round the men in a larger outer ring. They move forward in small, often very small, steps, with buttocks prominently thrust out, and waggling their hips. There is no fixed number of dancers. The dance has such an irresistible attraction for the Hottentots that any group of dancers rapidly grows in size. Mothers with babies on their backs, women returning to the kraal with firewood or other burdens, attach themselves to the ring; even old matrons whose sight is failing, says von François, become as if electrified when they hear the dance music, and dance like energetic flappers!

[1] Op. cit., 27-8.
[2] Ibid., 38-60, *passim*.
[3] Ibid., 28; *cf.* Wikar, "Beitrag aus van Plettenberg," 127.
[4] Schinz, op. cit., 31-2; von François, op. cit., 228; Schultze, op. cit., 377.

2: Schapera E-4, 5 (no date) 1930
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535 Many of the profane dances have special themes. Some of them are purely pantomimic. One such dance, described by Schultze,[1] may serve to illustrate the wealth of imitative action with which they are enacted. The theme is that of a hyena slinking round a sheep kraal at night and being discovered. The pantomimic representation of this theme, with its reed music, its song and its dance, is extremely delightful. The men line up in a semicircle, as do also the women opposite them. The circle formed in this way, with its two opposing entrances where the line of men approaches that of the women, represents a sheep kraal, and the women the sheep. Amid the singing and the notes of the reed music of all those standing in the circle, one of the men leaves the line, and in a crouching posture, with sharply-bent knees, slinks into the interior of the "kraal" and along the line of women, with all the gestures of a bloodthirsty hyena. After a while three other men from the line make as if riding for the same opening through which the hyena has entered. In bearing and gesture they mimic the tying-up of their horses, then discover the tracks of the hyena and follow them, until suddenly they notice the animal. They hasten back to their horses and take up the pursuit. The hyena meanwhile has made for the open, but is overtaken outside the "kraal" and killed. During the whole of this 533 535 performance the women uninterruptedly sing at the "hyena" the words: *tHi-re-se, kxuin xûn gye, !go-be-se, kxuin xûn gye*, "Hyena, this (the sheep in the kraal) is the property of men!"

Other dances and their songs depict scenes of hunting or battle. Wikar describes one mimicking a rhinoceros hunt;[2] Hahn another in which a hero dies bravely in battle and is left a prey to the vultures, until his friends, having defeated the enemy, return and collect his bones into a grave, at the same time singing a very doleful burial song.[3] Another dance of this type, seen often by von François in Windhoek, is based on the historical incident of the "murder" of Jan Jonker by Hendrik Witbooi. The men group themselves in two parties, one with white hatbands, the other with red. The latter, representing Jonker's people, dance first, as if believing themselves safe, and the women dance round them. Then to the same melody and time the Witboois dance up out of the darkness towards the camp of the Jonkers. Suddenly they are noticed by the latter, the women spring aside and begin, standing still and clapping their

[1] Op. cit., 380–1; others are described on pp. 377–80
[2] Op. cit., 127–8. [3] Op. cit., 228–9.

2: Schapera E-4, 5 (no date) 1930
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hands, to take up the melody, while the men forming into line range themselves against the Witboois and in a crouching posture continue playing on their reed pipes. The Witbooi also form into line, and send forward a messenger, who advances and then returns, always playing on his pipe and hopping up and down. Next one of the red-haired men, representing Jan Jonker, dances up to the Witbooi, and, still blowing on his pipe, shakes several of them by the hand. Meanwhile a Witbooi in the same manner circles round the group of women, representing the cattle, and after impelling them all returns to his party. Now the murder of Jan Jonker is enacted, so too his men dancing up to his aid are massacred, and finally the Witbooi dance away with the plundered cattle and women. The whole dance, with its wealth of action and skilful performance, is a most interesting illustration of the imitative talent of the Hottentots and their fertile imagination. In this respect, at least, they equal the Bushmen, even although they have not the grand masquerade dances performed by the latter.

Dancing itself without music and song is seldom practised, but singing without musical accompaniment is common.[1] Most of the songs are based on actual incidents affording a suitable theme; others are love songs; and Hahn mentions still another type, known as *guras*, which Hottentot mothers or nurses are in the habit of extemporizing in praise of a child while washing or anointing it.[2] The verbal text of these songs is generally very simple in character, and not always rigidly fixed. When singing in chorus, individuals will often add motives of their own to the text, which after shorter or longer intervals they always repeat anew with slight variations. But they are able in doing so to weave their motive harmoniously, into the melody of the other singers. Nowadays the songs are often church hymns or popular Dutch folk ditties, and the reed pipes are often replaced by the mouth organ or concertina, but the musical sense of the people is as lively as ever, and they find their principal recreation in its exercise.

Knowledge of Disease and Doctoring

The Hottentots on the whole do not enjoy robust health. The slender body, often weakened by inadequate and irregular food, uncleanliness, excessive indulgence in alcohol and tobacco, and privations of all sorts, has little power of resistance. The early writers

[1] Schultze, *op. cit.*, 361–3. [2] *Op. cit.*, 107, 28–9.

5: Vedder M-5 (ca. 1910) 1928
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differentiated as really to be regarded as separate languages, until after closer examination one discovers that these differences are due to the inexpert and various attempts at spelling the words. It must also be mentioned that the Nama language contains quite a number of words of Arabic origin, to which philology has not yet devoted enough attention. 147

5. If the mental disposition of the Nama can be judged from the language and its grammatical construction as well as the syntax, then the Nama language indicates a certain mental alertness and quickness of thought. This conclusion drawn from an examination of the language does not deceive us when we examine Nama thought and mental activity more closely. Mentally this tribe is decidedly the most active and most capable of development of all the tribes in South Africa. 147 153

Almost sixty years ago the investigator Bleek, assisted by missionaries, compiled a volume of interesting animal fables treating mostly of the jackal and showing his clever superiority to the other animals of the fields in all possible situations. That these fables, evidently rooted in the European fable-cycle of Reynard, the Fox, have become so popular with the Nama and have inspired them to compose their own works of fiction, has certainly not been incorrectly interpreted as revealing a mental disposition in the Nama which is similar to the cunning of the jackal. 177 538 153

Prof. Dr. Schultze completed a compilation of their literary products in his detailed work on " Namaland and Kalahari "; but the whole store of fables and stories has by no means been collected by these two. I myself have collected and possess about a hundred unpublished fables. 538

6. The Nama have also attempted to write poetry. The old prayers for rain which have already been cited indicate a disposition to poetic productions and there is hardly any domestic or wild animal which the Nama has not sung of. A Nama teacher surprised the Teachers' Conference of last year with a large collection of anthems he had composed, some of which are worth publishing. For this conference of teachers all of them had received agenda papers and the way in which most of them had approached the problems and publicly expressed their thoughts was surprising. [175]

7. Musically the Nama has always been highly talented. The possession of a musical instrument is appreciated more than the possession of money. The women and girls have often got specially beautiful voices. Their community-song for four voices, with trumpet accompaniment, could compete very favourably with the music at European church festivals. I had a Nama boy in my training college who passionately devoted himself to playing the harmonium. Before then he had never had an opportunity of learning the harmonium. According to the rules of the house every pupil of the institution had to go to rest at 9 o'clock every night. The har- 533 517

533 517 musical enthusiast, however, did not care for that and continued playing up to midnight. When this was prohibited as against the rules of the house, he answered that he did not know that they were not allowed to study after nine o'clock. One night after that he was found at the harmonium at two o'clock in the morning and excused himself by saying that the rules of the house, which he was willing to abide by, did not stipulate at what time of the morning a pupil could begin to study! In four months' time he had made so much progress in playing the harmonium that he accompanied the hymns in the community services.

532 517 8. Many of the young people also show aptitude in the art of painting. A grandson of the notorious Hendrik Witbooi painted two ostriches with such a typically African background in colored chalk on the board for his final examination after three years' preparation for the profession of teacher, that even the Government Inspector was amazed. Thus, the results of the mental development of the Nama, clearly perceptible to-day, show that the trouble and pains bestowed on them bear fruit; and nothing is more erroneous than to imagine the Hottentots are mentally one of the most primitive races. In the political economy of South-West Africa their weakly physique will play a very small part however; but for work which does not exact much bodily strength but requires intelligence the Nama will in the future be preferred to other natives.

IX. Usage and Laws.

642 643 645 The Chief with councillors and magistrate is the representative of the law. The last named is his right hand in all public and legal matters. Under normal circumstances the son inherits the chieftainship from his father. In times of peace the powers of the Chief are very limited. Without having consulted a mass meeting and without the decision of the councillors the instructions of a chief are of very little consequence. The form of government of a chieftainship is altogether democratic. Within this democratic frame, however, the Chief rules like a patriarch. This state of affairs is radically changed during war. If a war breaks out the Chief becomes dictator.

645 643 The councillors are elected at a mass meeting, and at the same time function as judges. Decisions by them are regarded as laws by the tribe and their sentences, passed under the presidency of the eldest among them, are executed. There is no appeal to a higher court. Only in cases where there is no consensus of opinion among the judges with regard to the passing of a sentence is the matter referred to the Chief whose casting vote then settles the question finally.

[643] [641] 692 2. As the Nama possess a very fine sense of justice and injustice, legal disputes are not at all uncommon. But since

8: Dapper Q-4 (no date) 1933
FX13 Hottentot FX13
Cape Hottentot

out of their villages with their women and children, until there were about two or three hundred of them, men, women and children, in and about the Fort. 728 159

After a short while Gogosoa himself, chief of the Gorinhaiquas (Capemen), came with the request that he (he wished to lay down his weapons together with Chief Chore. And now the Fort became so crowded that there was scarcely room to stand.[27]) Then at the command of Governor Riebeeck a whole cask full of brandy, with a wooden cup in it, was put down in the midst of all the Hottentots. Everyone now began to make good cheer, and to enjoy himself by drinking heartily. The women, too, who were all squatting down with their children, swilled down the brandy like water; although some, out of timorousness, drank nothing at all, and others only a little. 728 [22] 728 273

When the men began to get giddy and their legs to stagger, so that often they fell to the ground, about two or three hundred pieces of tobacco, each an inch wide, were flung amongst them by handfuls to be scrambled for. Whereupon there ensued such a great clamour and din amongst them that they almost drowned all hearing, and the ringing of the ears became scarcely tolerable. Their uproar was no less violent when after that the same thing was done with bread. After all this scrambling was over, and they had drunk themselves full and were tipsy with the wine, they began to dance and jump about continuously with strange gestures and in a peculiar manner, almost like the bakers over here work the dough in the trays with their feet, by stamping, now with the one foot and then with the other, their buttocks sticking out, and the head always inclined on the one side to the ground. The women were no less jolly during the dancing of the men, clapping their hands and all along singing the self-same song of ha, ho, ho, ha, for wellnigh two hours on end. The sound of this singing and handclapping of the women could easily be heard a gunshot away from the Fort. They shout loudly and make an uproar in the same way at night, whenever they observe the approach of some wild beast like the lion or leopard, so that the beast, terrified by the unfamiliar din, slinks away. 728 152 728 535 [533]

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[27]) The description that follows agrees fairly closely with the account given in D., May 6, 1660.

8: Dapper Q-4 (no date) 1933

FX13 Hottentot FX13

Nama

Namaquas.

The Hottentots named Namaquas[41]) live at the present time about eighty or ninety miles east-north-east of the Cape, but very far inland. In 1661 the commander of the Dutch fort, Heer Riebeeck, sent thirteen men there, with four pack oxen, to see if no gold or other valuable objects were to be found amongst them.[42]) They came across the Namaquas about eighty or ninety miles inland north-east of the Cape, and on going up to them were received with every sign of friendship and welcome, and presented with sheep. Their arrival was also greeted with an uncommonly curious musical performance. About one hundred musicians, each with a hollow reed of different length from the others, stood in a ring, in the centre of which a man beat time with a stick; and by blowing on these reeds produced as pleasant a harmony as if each reed were a trumpet of the marines. After the end of this performance, which lasted two or three hours and passed off with considerable gaiety, our men were at the king's request brought into his hut, and there entertained with milk and sheep's flesh. In return they presented the king with some copper, red beads, brandy and tobacco, which neither he nor his people had ever seen smoked, but they all learned this in a short time, even the women and children. Finally the king showed them a spot just outside his camp where they could rest and sleep.[43])

A few of the older people still know their own language, but the great majority now speak only Afrikaans, which is the regular medium of intercourse even amongst themselves. In South West Africa also the whole culture and power of the Naman has been hopelessly broken down, although for the most part they still retain their own language; and here too all of them have a good deal of mixed blood, brought into them first by their own relatives from the south, and then by mixture with the Germans and other whites (cf. Schapera, *Khoisan Peoples*, 48-9).

[41]) This was the expedition under Pieter Cruythoff, which left the Fort on Jan. 26, 1661, and returned on March 18. Its Journal, written by P. van Meerhoff, is appended to the Dagverhaal of van Riebeeck (entry of March 11, 1661, with additional remarks obtained orally from the travellers), and reprinted verbatim in Godée-Molsbergen, *op. cit.*, i, 48-63.

[42]) Their reception by the Namaqua is fully described by Meerhoff in his journal of the expedition, upon which Dapper's informant has evidently drawn.

10: Grevenbroek F-5 (ca. 1694)1933
FX13 Hottentot FX13
Cape Hottentot
Soweth Afqui: F317

OBD Mirstumque saepius cum Calone, quomodo haruspex haruspicem absque ritu intueri possit: stupendaque res quod viri, animo virtuque valiti, manu strenui, et ferocis in curru, nec venam publicam habentes, impune sibi ab impubis his nebulonibus, superbia, insolentia, ignorantia, arrogantiaque elatis, imponi patiantur: qui in leonem alludve animal (mirabili metamorphosi si Ille placet!) sese vestipelles transfigurare, tempestatem, pluviam, grandinem, ventos, tonitrua fulguraque subito ciere, siderum motus observare, futuraque praedicere, veraque se vaticinari, divinitus asire, turpi venditatione jactitant. Et ne nostrates horum insidiis injuriisque obnoxii forent, inter ipsos unanimi consensu convenerat, ut de veneno regali regererent, Europaeis tantum planè ignota esse: qua arte barbiti dulci laquelaque vafre eludentes obviamque eunies, tuti in Magnis vixere, nec quotidie cum Orco rationem penendam habuere.

Validis viribus incurvare tarulum, aequè intendere chordam, eademque semper oberrare, adhaec gracili modulari avenâ, calamoque agresti ludere, terrestres maritimosque inflare tubulos solendi maros cisalpini gnavitur solunt: sed eorum femineae cantilenam patriumque carmen semper ferme idem sylvestri musâ, alliâque voce cantando, eorum cibos superinductum ei intextum, faucis lorique obviorum palmis pulsare, lisque alternis vicibus plaudere, conventu Europaeorum auribus ingrato, tympanistriae decussatis cruribus humi sedentes, mox oculis in coelum et lunam versus subiatis, mox iisdem in terram et cibum lacte plenam defixis, apprime suo ritu et incondito ingeminato clamore ululatuque, et musicè aetatem agere, norunt.

Interiora regionis Aethiopiae confinia frequentibus mulliaque habitantur pagis, quorum amoenitate indigenae detinentur, et advenae omnium rerum copia, terraeque uberiate allicuntur. Quo A° 1686 navis Slavenisae naufragi se recipientes, tanta comitate, fide et benevolentiâ a

H 533 534

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[1]) On the musical instruments and entertainments of the Hottentots, so sketchily referred to by O., cf. Schapera, op. cit., 406 ff.; and among contemporary writers, Dapper (p. 77 above), Schreyer, op. cit., chap. xvi; and Kolb, 327 ff.

[2]) On the wreck of the "Slavenisae" (Feb. 14, 1686), see above p. 168. As already mentioned, the accounts given by the survivors

10: Grevenbrook F-5 (ca. 1694) 1933
FX13 Hottentot FX13
Cape Hottentot
South Nguni FN7

I have often wondered with Cato how soothsayer can look at soothsayer without laughing; and it is an amazing thing that men, strong in mind and body, active with their hands, dangerous fellows, and of no common quality, should tamely allow themselves to be imposed on by these sorry rascals, swollen with overweening pride and ignorant arrogance. For these shameless braggarts give out that they are wizards and can transform themselves into a lion or any other animal (a wonderful metamorphosis indeed); that they can in a moment summon storm, rain, hail, winds, thunder and lightning; and that they have supernatural knowledge and can foretell the future and prophesy truth. Our countrymen, in order to avoid entanglement in their wicked plots, had come to a unanimous agreement among themselves that if questioned about poison they would reply that Europeans are absolutely ignorant of such things. By this trick they cunningly escaped and countered the wiles and snares of the witch-doctors, and lived safely among the Magoni without the necessity of taking the next world into their daily calculations.

The male musicians among these on the hither side of the mountains show great ingenuity in bending a stick with their great strength, stretching a string upon it, and fumbling continually upon the same; and they are skilled to breathe an air upon the cuten flute, sport upon the rustic reed, or make the music of such pipes as land or sea affords. Their women with uncouth art and in a strange voice sing a native lay or descant that rarely varies, beating the while with their palms upon a skin stretched tightly over a pot and fastened with bands and thongs, or else clapping their hands together. The harmony is not pleasing to European ears, as these women sit cross-legged with their tom-toms on the ground, now raising their eyes towards heaven and the moon, now gazing upon the earth or upon a pot full of milk, while they exercise their native skill in the rude and incessant shouting and wailing which constitutes their manner of musical entertainment.[1])

In the interior of the country bordering on Ethiopia are many populous districts, the charm of which detains the native inhabitants, while strangers are allured by the abundance of all things and the richness of the soil. Thither in the year 1686 the shipwrecked crew of the Stavenisse betook themselves,[2]) and were received with such courtesy, good faith, and kindness by the natives,

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on reaching the Cape were transcribed for the official records by O. himself, and it is sufficiently evident from his text to what an extent he drew upon them.

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana.

539 descriptions in Wikar and Warne give a fair account of the nature of the ensemble, Stow's description is entirely erroneous. This is the more to be regretted since Stow's famous work *The Native Races of South Africa* is much more accessible and widely read than the writings of the other travellers.

533 536 Hendrik Jakob Wikar, in his Report to Baron J. van Plettenberg on his journey to the Orange River, 1778-9, described the Korana reed-dance as follows. "They now entertained us with dances and flutes, and on my second trip I understood that they had talked to the other people about their advantage in having seen me; they also had them made for the flute dance a song about me, the chinoonwa dance which I have already described among the Gonaiquas, and which I had found to be not unpleasant to see, by the side of the flute dance. To this last sometimes also belongs the mourning song of a woman, whose husband has been slain in war. The song has the following content. She sees herself as a widow with her children, bereft of the care of her husband and their father, and herself pledged to hunt the game which her husband formerly provided. She hopes that she may live long, so that her son will be old enough to fill his father's place and hunt the game for her. For that dance each of the men is provided with a flute, and they form themselves into a circle. Some have large flutes, others small; one man stands with his flute in the middle of the circle. He first begins the dance, and the song, with words; whereupon those standing in the circle begin likewise to dance round and round and at the same time to blow upon their flutes. The tone of the large flute is never introduced into the song unless it fits in with it. The large flute is especially heard when the song is finished; so they dance very curiously, stamping their feet in time. The women dance round the circle one after another, clapping their hands, and here also happens something which reminds one of carnaval, for, as they dance round and round, one or two men slink out of the circle. Thereupon they clasp each other tightly; he who has come out of the circle dances beside a woman, and draws gently upon the strings of her fore-kaross, upon which she moves "(feigns)" to threaten him."

539 411 According to Wikar, the reed-flutes were made from river-reed, from which arrows were also made. "Their arrows," he said, with which they shoot wild animals are generally iron "harpoons"; and they also use on the tip of the reed-arrow a sharp-pointed white stone in place of the iron "harpoon," because the stone often breaks into pieces in the body of the wild animal. The other arrows are made of sharp gemsbok 133 bone, etc., which is stuck inside the flute-reed." In his description of the Hantbessie River, Wikar points out that it is thickly overgrown with

13: Kirby R.-S (1931-1932) 1932
FX13 Hottentot FX13
Korana.

" Vaalthaalbe of Boytjesrivier." The Harrebeestrivier, is, of course, a tributary of the Orange on the South side, about Long. 25½, Lat. 29½. 133

Wuras, in his *An Account of the Koranas* (MSS. 1850), states on p. 533
280 (reprinted in *Bantu Studies, Vol. III. p. 287*), " The Aas (the reed 535
play or dance). The day on which the play begins, the men make flutes of reed all of which must have the same tone " (sic). " They then stand in a circle, the music master comes round and listens, if all the flutes are in tune. When he declares them to be in unison," (sic) " the dance commences. The men blowing the flute move in time in a circle; the women form a second circle, and, enclosing the men, dance round them clapping their hands. The dance lasts the whole night. The greatest immorality prevails during these plays, of which there are several. In some of them they imitate the howls and cries of different animals, and at sunrise the men rush to the kraal and catch the sheep and goats for the day's feast, howling like many wolves."

Engelbrecht and Meinhof practically confine themselves to giving 534
the native and simple definitions of the instrument. Engelbrecht calls the flute *pih* and describes it as " a flute made of reed. Of these, different sizes existed, and the tone was also different. The people stood in a circle, and thereupon played and danced." Meinhof calls the reed-flute *pi'ib* and the reed-dance *pi'ib-i/ab-b*, and further states, " They " (the Koranas) " have no drum," (sic.) " but like the Nama, they have a reed-flute. The women sing and the men play upon the reed-flute."

My informants were the oldest men, since the reed-dance has been 533
completely stamped out by the missionaries, some of whom have recorded 177
their pleasure at succeeding in eradicating it. In the Report of the 747
Wesleyan Methodist Missionary Society, Year 1830, p. 44, written from Pniellberg, occurs the following statement regarding the Koranas. " During the last year we have got several hymns into use among the people whom we frequently hear singing them in their private houses; and the rapidity with which the songs of Zion supplant the melancholy lays " (printer's error for *gave*, v. infra) " and the whistling reed is truly surprising." This views, was the view of the missionary Archbell, shared, it may be added, by many other missionaries. This particular mission was started in 1827 and ended in 1833. That the " songs of Zion " had no very lasting effect upon the Koranas will be seen when their vocal music is discussed. One old man, named Matiti, undertook 534
to make several reed-flutes for me. The proper material was, they said, 824
river reed, but as the only available supplies in the Vaal River were either 115
distant or in deep water, they only procured one stem as a sample. This

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but if they got the proper material for him he would show them (he called them "boys") how flutes should be made. I shall have more to say about old Daab when discussing stringed instruments and vocal music.

The reeds were kept by one man who acted as the leader in the reed-dance. A case made of a piece of a tree trunk hollowed out by a curved iron tool was used for keeping the reeds in. This hollow wooden case was suspended by a rope from the branch of a tree, so that the flutes might be kept in shade. They were not kept inside a hut since the heat of the fire would tend to dry up the plugs and tubes. But whenever the reeds got too dry for use, they would be thoroughly soaked in water. Should a reed split, it could often be made usable, if not too far gone, by being "whipped" with wet reeds, which, when dry, drew the edges of the crack close together. In place of the wooden flute-case a bag of sewskin was often used.

Women never played the reed-flutes (this directly contradicts Stow): only grown men might perform upon them. Immediately after they had passed through the *daro* or initiation ceremony, the boys would be taught the steps of the reed-dance, and how to play upon the flute. The leader, who was called */khoni's /hannab*, was the teacher. The men, having been provided with their reed-flutes by their leader, would stand in a circle, and would move round, dancing, counter-clockwise. The men's dance steps involved a leaping movement. The women formed a wider circle outside that of the men, and executed a graceful tripping measure quite different from that of the men, and moved in the opposite direction. Occasionally, however, they would roll their buttocks about in characteristic manner. The flutes were sounded in succession, beginning with the highest in pitch, which was played by the leader. The women clapped their hands in time to the music of the flutes. Owing to the fact that a proper set of flutes was not obtainable, I was unable to arrive at the pitch of the various pipes, but a curious point arises in this connection of which I shall speak when describing the songs of the Korana.

The names given to the first four flutes were as follows.

(1) *qhâo:qhâo:n*
(2) */nannis*
(3) *gaiqhâo:n*
(4) */nanna*

The meaning of the third of these names is "the big reed," which particular flute appears to function as a kind of "tonic," since from it the

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539 others are named. I could obtain no names for any other flutes; the Korana said that they merely "followed on."

535 115 In December 1931, Professor Maingard obtained a description of the reed-flute dance, his informant being Saul van Eck, an old Kora who also supplied me with information. The *gu-ab*, he said, were played by men moving in a circle (*marching round*). In the middle of the circle was a man with a stick who beat the time. The minimum number of reed-flutes was three, which had the same names as the first three on my list above. But there were often as many as twelve, or even fourteen or more players. The whole kraal would join in the dance, even if they were not playing. The women stamped round in an outer circle, clapping their hands (*ise ||ise*) and shaking their buttocks (*Ikare khoedi*). Four o'clock in the afternoon (*kaka karare p*) was the right time to begin the dance, which lasted until morning (*||kare ka*). Oxen were killed for the dancers.

535 621 784 787 After considerable questioning we succeeded in eliciting the information that occasionally there was a kind of "competition" between kraals, in which the reed-dance played a very important part. There can be little doubt that it was this aspect of the dance that roused the missionaries against it, although unquestionably their practice has always been to eradicate all forms of music peculiar to the peoples whom they wish to convert, and in its place to impose that to which they themselves have been accustomed. The inhabitants of one kraal would visit those of another, who met the visitors half-way, the women of each kraal accompanying their men. Oxen would be slaughtered by the hosts for the entertainment of the visitors, and the reed-dance would begin, the women of the one kraal dancing with the men of the other. The dance developed into an orgy, the women abandoning themselves to the men. As my informant put it, "they mixed."

114 533 535 Stow has given us a description of this practice on pages 114-115, but attributes it to the Bushmen, who, so far as I have been able to find out, never originally played reed-flutes; and on page 116 he states that "The Korannas had a dance which was identical with the one described, but as the Bushmen of the north practised it for generations before the Korannas made their appearance on the banks of the 'Nu'Gariep, it is not improbable that the latter derived their knowledge of it from the older race." But it is necessary to quote a passage written by Stow, which should follow the last paragraph on page 115, and which was ill-advisedly deleted by his editor Theal. I reproduce the passage, copied from Stow's original manuscript, with the kind permission of the Trustees of

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the S. A. Public Library, Cape Town, where the manuscript now is. The passage in question was intended as a foot-note and runs: "The women of the Korana tribes had an exactly similar custom of periodically asserting their independence, and visiting the neighbouring kraals in a body, carrying their flutes with them—all the milk of the neighbourhood having been collected at the kraal threatened, when the usual scenes of feasting and midnight revels were carried out." I am forced to conclude that there was either misunderstood or misunderstood his informants when he made the statement that the women were the players. I have searched the records exhaustively in preparing a complete study of all these reed-flute ensembles which I hope to publish shortly, and in no case save that of Snow is there any suggestion that women played the flutes.

These reed-flute ensembles, in which one man constitutes one note only, are of particular interest; it would appear that they represent a stage anterior to that of the classical pan-pipe or syrinx. For even though the maker of a set of these reeds may sound several himself by way of tuning them, they are never normally so used in actual performance by these people. I have come across only one instance of the practice, and it has evidently arisen through relatively recent European contact. As it does not concern the Korana I shall not discuss it here.

3. *Stringed Instruments*

(a) The ordinary hunting bow of the Korana was called *kkoe*, and from it three distinct types of stringed instruments appear to have been evolved. The first of these is precisely the same in design and materials as its prototype, save that it is much slenderer and is made specially for musical purposes. This instrument is called *!gubus*, and it consists of a slender stick of seasoned *kaipdoe*, about thirty inches in length, with the bark removed, and thoroughly smoothed where branches have been cut off. Should the wood be too pliable, it may be dried near a fire until sufficiently rigid, but the Korana preferred to let it dry naturally. A groove is cut at one end of the stick and a string of sinew from the back of an ox fixed in this groove by means of a slip knot. The string is then stretched along the stick and secured at the end by being looped round, that part of the string which passes below the sounding portion acting as a kind of "bridge." The tension is adjusted until a convenient pitch is obtained, the pitch being chosen in such a way that certain harmonics of the string may be readily resonated by the mouth. The end of the instrument at which the string is knotted is placed with its tip against the right hand corner of the mouth, the lips holding it securely, although the mouth behind is in open. The stick must not touch the teeth. The

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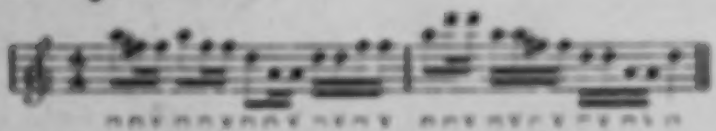
533 left hand supports the stick by grasping it at a convenient point, but no pressure must be brought to bear upon it, since the tightening or slackening of the bow would cause the pitch of the string to vary, and this is not desired by the Kenya. With the right forefinger the player plucks the string, the principal sounds being executed with a downward action, and the subsidiary ones with an upward action. I have indicated these in the examples quoted by means of the signs used by violinists for downward and upward bowing, ⊓ and ∨ respectively. The string, of course, produces but one sound when plucked, although implicit in it are the overtones known as the "harmonic series." These the Hottentot has recognised, and has discovered or learned that some of them may be isolated and reinforced by the variable cavity of the mouth. The following examples will show the nature of the performance: they were played by Tabah, who is seen performing on the instrument in Plate VII. It will be understood that the prime tone of the string is present throughout, although it is not the main sound; it serves as a kind of drone to the bugle-like tune played on the harmonics. This instrument is best executed in quiet places, when its sweet tones can be clearly heard.

Ex. 1. ♩=120.



534 (b) A second development from the hunting-bow is played exclusively by the women. It retains the original name of *Mo'o*. Like the *Igubee* it is made from a branch of *Amjindee*, about three-quarters of an inch to one inch thick and about thirty-eight inches long. The bark should be removed, and the wood allowed to season, although in the example made for me the bark was left on and the wood dried by fire. A stout string of twisted sinew is prepared, and is secured by a slipknot in a groove made at one end of the stick. This end is then placed on the ground and the stick forced into a semicircular form, when the other end of the string is secured to the tip of the stick just as in the case of the *Igubee*. A thin piece of seasoned wood or reed about fourteen inches long and an eighth of an inch in diameter serves as a beater, for this 533 instrument is normally sounded by striking. The player, having tuned the instrument (to suit her voice), seats herself upon the ground, and takes the bow in her hands. The lower end, where the string is knotted, 185 she places upon a bag of skin (*Ilkeb*) or a dish of willow wood, which acts as a resonator. (Gotia, who played for me, and who appears on Plate XI, used a cut-gallon paraffin tin as a tribal/tribe/and is placed to her right.

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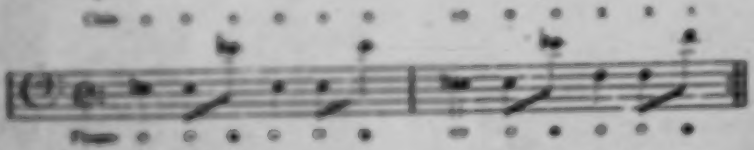
VI, until a one-gallon parafin tin or a substitute) and is placed to her right. The right foot holds this end of the bow in position, while the upper end rests against the left shoulder. Taking the beater between the first finger and thumb of her right hand, she strikes the string with a clean staccato action, comparable to that used in side-drum playing, and a ringing tone is produced. This is the fundamental tone of the string. By lightly touching the middle point of the string with the second phalange of the forefinger of her left hand, and at the same time striking the string, the first harmonic, one octave above the fundamental, is produced. Again, by pressing upon the string with the chin at the appropriate spot, a second fundamental, a tone higher than the original one, is obtained, and by touching the string at the new middle point, the octave of this second fundamental is heard. These are the principal sounds elicited from this instrument by the Korana women, although I observed, in one instance, a woman touching the string at the "node" required to produce the second harmonic of the string. But this may have been accidental, although the Bushmen women, who also play this type of instrument, actually use it and also a higher partial. Example 2 shows the typical use of the instrument. The symbols above the stave show the chin technique, ○ meaning that the chin is clear of the string, and ● that it is pressed on to the string; the symbols below the stave show the fingering, ○ meaning that the fundamental is being sounded, and ● the first harmonic.

Ex. 2. ♩=108.



Such a musical picture as this serves as an *ostinato* accompaniment for a song, the melody of which is to a certain extent controlled by the instrument. The vocal music sung to the accompaniment of the *khaːs* differs considerably from the simpler acrophic lyrics that are characteristic of these people, and of which I quote six examples below. In the *khaːs* songs the voice is both rhythmically and melodically very free, being much nearer to speech than in the more formal tunes. In point of fact, the specimens which I heard sung by Gonis were almost more speech than song; and I am inclined to suggest that their actual speech-tones of the language directed the course of the melody. Phonograms of Korana speech (not song) which I made of Taleb were musically so clear-cut

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533 that it was possible to transcribe them into musical notation without much difficulty. The voice parts of two songs performed with *Ama* accompaniment were recorded at Pniel by Meinhof in February 1928, and transcribed by Heinitz in his *Strukture-Probleme in Primitiver Musik* in 1931. The sound of the *Ama*, however, could not be recorded, nor were the transcribed records associated with their corresponding syllables.

533 114 Further, Heinitz' description of the *Ama* itself, based upon that of Meinhof, is wrong in several respects; for he suggests that the string is "stopped" by the finger, says that it is made to vibrate by means of a plectrum, and fails to note the distinctive use of the chin. Gorin showed me a method of playing this instrument pizzicato. She plucked the string with one hand, using the other for touching it at the "nodes." A further variant was demonstrated when she played as just described, while another woman struck the lower end of the string with the beater. They called this style "playing like baboons." Some interesting rhythmic variation was thus obtained, although the compass of the instrument was not affected thereby. The woman with the beater maintained a steady rhythm, while she who plucked the string was responsible for the variation. After playing, the Korana women slacken the string of the *Ama*.

533 114 In my paper of July 1931, entitled "The Mystery of the Grand Gum-gum," published in Vol. XXVIII of the *South African Journal of Science*, I endeavoured to show how it must have been this instrument, or some similar one, which Le Vaillant saw in the hands of a Hottentot woman, and mistook for the *gora*, being in all likelihood misled by the chin action. At the time of writing that paper, I was not aware that the instrument was definitely a Hottentot one; but it seems to me that its presence among the Korana endorses my argument, even though the actual Hottentots described by Le Vaillant were not of that particular tribe.

534 (c) The third stringed instrument of the Korana is, perhaps, most characteristic of them. This is the famous *gora*, or *gorus*, for I have heard them use both forms of the name. The *gorus*, as is well-known, consists of a fairly straight stick with the bark removed, and seasoned suitably. A string of sinew is fixed to a spatulate piece of quill taken from the feather of a *korhaan*. The string is passed through a hole in the tip of the quill and spliced into itself, never knotted. The quill itself is lashed to one end of the stick by a piece of sinew or *riem*, and at the other end whipped to the stick like the string of the *Igubu*. By applying the quill to the mouth, and inspiring and expiring vigorously, certain 533

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harmonics of the string are powerfully produced. As I have gone very fully into the history of and methods of construction and performance upon this instrument in my paper "*The Gora and its Bantu Successors*," published in *Bantu Studies* Vol. V, no. 2, June 1931, it is unnecessary to say more about it here, except to emphasise that it appears to have belonged particularly to the Koreas. But I would add the information obtained in December, 1931, by Professor Maingard, when Mohokoh, a Korana, who was in the Orange Free State, visited his friends at Bloemhof. When the name of the instrument was mentioned, all the Koreas remembered it, but said that it was no longer played by them. Mohokoh, however, became wildly excited, jumped up, and applying his traveller's stick to his mouth, hummed a tune and sketched a few dance steps. Mohokoh is recognised as an expert on the instrument and can still play it. He added "You play it by yourself. It makes you forgetful of things, and you can be your own company." Plate VI shows Seleki, a Kora who lives in the location at Schweizer Reneke, photographed at that place playing upon the instrument.

The *ramki*, the guitar-like stringed instrument universally attributed to the Hottentots, is unknown to these Koreas, and the principles involved in its construction are entirely foreign to their musical practice.

(d) Miscellaneous Instruments.

The only Korana instrument known to me which comes into this category is a form of bull-roarer, called */gara-ke/*. It is made for and played only by young boys, and has lost any significance it may have had. It is interesting, however, in view of Balfour's suggestion that the bull-roarer may have had something to do with the origins of the gora. (Balfour: "*The Gora*," p. 173). Among the Koreas it is made of a flat oblong strip of wood about five and a half inches long, two inches wide and a quarter of an inch thick. The wood is thinned down somewhat towards the tip (the corners of which are slightly rounded), and also along the edges. A hole is bored at the thick end, a string threaded through it, and the ends of the string knotted together. The boy takes the loop of string in his right hand and whirls the bull-roarer round and round in the usual manner. Plate VII shows a Kora boy holding the instrument.

VOCAL MUSIC

A number of songs performed chiefly by old Daob, the blind musician, were recorded on the phonograph, and afterwards transcribed by me. The texts were secured by Professor Maingard who has kindly

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533 126 115 edited them for me. I am responsible for the adjustment of the Korana texts to the melodies. It is interesting to point out that old Daob at first was unwilling to sing because he had no other singers to sing with him. His voice was high in pitch, and in spite of his great age (he was well over a hundred) his intonation was excellent and clear-cut.

533 539 Ex. 3. *Mittlab /nõãs kjesa*

♩=132.

Mitt-lab /nõãs kje-sa Mitt-lab /nõãs kje-sa Mitt-lab /nõãs kje-sa
Mitt-lab /nõãs kje-sa ou Daob /nõãs kje-sa ou Daob /nõãs kje-sa
Daob /hou kx²ãiŋ!na ou Daob /nõãs kje-sa ou Daob /nõãs kje-sa
ou Daob /nõãs kje-sa Mitt-lab /nõãs kje-sa ou Daob /nõãs kje-sa
Daob /hou kx²ãiŋ!na ou Daob /nõãs kje-sa

This song is descriptive of a quarrel between Daob and another man named Mittlab over the ownership of a cow. Translated, the words mean

Mittlab ! It is his cow !
Mittlab ! It is his cow !
Old Daob ! It is his cow !
Daob ! You have a beard all over your face !

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The rivals have each claimed the animal, but Daob, the more astute of the two, has gone off with it, whereupon Mittlab calls him an old baboon. The song is in dialogue form, and it is interesting to note how one form of the melodic phrase is used almost always to indicate Mittlab, and a different one for Daob. The formation of the melody upon the two triads, which was unmistakeable, is also significant.

Ex. 4. *da hata kje !huti*

This is the beginning of a song called */gausta* (a man's name). Translated, the words mean,

Where shall we find Kuti? (brother of */gausta*)
Why don't you smack the boy yourself?
The old people have got hold of him.
Why has the boy got the better of you?

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Ex. 5. ǂǂ ti-nǂ ǂǂ

The syllables of this song are meaningless; they are merely syllables comparable to the tra-la-la of English song. The position of this and the following three songs is curious. Old Daob was asked to sing the sounds of the reed-flutes. This must have been, to him, an unusual request. However, when he realised that we wished to hear the sound of the first flute, ǂ:ko:ǂ:ko:, he began to sing this melody, which I made him repeat, and which I recorded. The notation represents adequately what Daob sang; the curious hurrying in the fourth, seventh, tenth and eleventh bars is characteristic. The bar-lines have been introduced to indicate the phrasing.

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Ex. 6. */ui mare /harab/na tao*

♩=86.

/ui mare /harab /na tao /ui mare /harab /na tao /ui mare /harab /na tao
o de-na /hũ ... ≠khoic thõ thõ /now
/ui mare /harab /na tao /ui mare /harab /na tao /ui mare /harab /na tao
de-na /hũ ... ≠khoic thõ thõ /now

This song was sung by Daob when asked for the sound of the second flute, */nanni*. Translated, the words mean

> When the cows are in the kraal in the evening,
> They come inside *
> (*The meaning of the remainder of the words is not clear.)

This, said Daob, was the beginning of a war-song. I am not absolutely certain that the words should be fitted to the melody exactly as shown. Daob's singing in this instance was rather faint, and the phonogram suffered accordingly.

Ex. 7. *tirĩ tirĩ tirĩ*

♩=120.

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This song was sung by Daob when asked for the sound of the third flute, *geiy≠a:s*. The syllables mean nothing.

Ex. 8. *Tuxana /uib tse !nora sintskoko*

♩=160
Tu-xa-na /uib tse !no - ra sints-ko - ko Ai - o, ai - o, !no -
ra sin-tsko-ko Tu-xa-na /uib tse !no - ra sin-tsko - ko Ai -
o, ai - o, !no - ra sin-tsko-ko Ai - o Ai -
o, !no - ra sin-tsko-ko Ai - o Ai-o, ai-o, !no -
ra sin-tsko-ko Tu-xa-na /uib tse !no - ra sintsko - ko Ai -
accel.
-o Ai - o Ai - o Ai - o, Ai - o

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This song was sung by Daob when asked for the sound of the fourth pipe *tuxana*. Translated, the words mean

> Tuxana, have you rolled down the stone ?
> Have you rolled down the stone ?
> Ai-o, Ai-o !

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I was unable to discover from the Korana the actual connection between these songs and the flutes, particularly as I could not obtain the tuning of the flutes themselves. This I hope to do later, and meantime would suggest that there is a possibility that these tunes served as a series of mnemonics whereby the skilled musicians of the Korana people might tune their reed-flutes ; for the nature of the Korana instruments is such that no permanent pitch standards could be maintained, unless their whole musical system were based upon the harmonic series, apparent to them in all their stringed instruments.

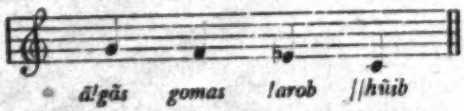
But an examination of the four tunes associated by Daob with the reed-flutes yields the following significant information. In Tune III, *tā ti-nā tā*, the note which is heard most frequently is B flat, and it is also consistently emphasised ; in Tune IV, *!ui mare !harab !na tao*, the note C is similarly prominent ; while in Tune V, *ti-ra ti-ra ti-ra*, the outstanding note is D. Again, in Tune VI, *Tuxana, |uib tse !nora sintskoko*, the note most frequently sounded is G. Assuming that these notes represent the sounds of the four principal reed-flutes, we arrive at the following fragmentary scale,

Ex. 9.

geiŋ≠a:s !namis ≠ko≠hos tuxana

of which the first note *geiŋ≠a:s* is sounded by the flute of the leading musician. A comparison of this scale with the Nama reed-flute scale quoted by Schultze (*Aus Namaland und Kalahari*, p. 375 e. seq.) shows that a similar sequence of notes is present, although it does not begin with the principal reed-flute, *aidi*, but with the next lowest flute,

Ex. 10.



ā!gās gomas !arob ||hûib

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533 But an exactly similar scale occurs in a set of four reed-flutes which I possess, and which were made and played by the */aua gowab sān* or Red-Dunes Bushmen who live near the western fringe of the Kalahari desert, and who have doubtless been in close contact with the Nama Hottentots. The scale of this set of reed-flutes is

Ex. 11.

As regards the method of singing displayed by Daob, one was at once struck by the crispness of his rhythm. Slurring, when used, was deliberate, and in this connection it is worth drawing attention to the fact that, in several of the songs, there are two sounds sung to one syllable. Otherwise there is a considerable agreement in general outline between the words as sung, and the same words as spoken, and this agreement applies also to the relative emphasis of the various syllables. In fact, so "musical" was the speech of certain of the Korana, and so definite the relative pitches of the speech tones, that frequently speech constituted melody, in which one seemed to hear at least six distinct pitches. Nevertheless I am not at this stage prepared to dogmatise on the point since I have not so far been able to obtain sufficient material upon which to generalise.

533 177 539 [115] In addition to the songs performed by old Daob, four Korana women sang a couple of songs. The first of these, reputed to be a lullaby, was sung by Gotis and Keis. European influence is apparent in this song.

Ex. 12. *hada //nāu*

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The words of this song, which was sung with the drawl that appears to be inevitable when the Bantu, unguided by Europeans, attempt to sing European melody, were

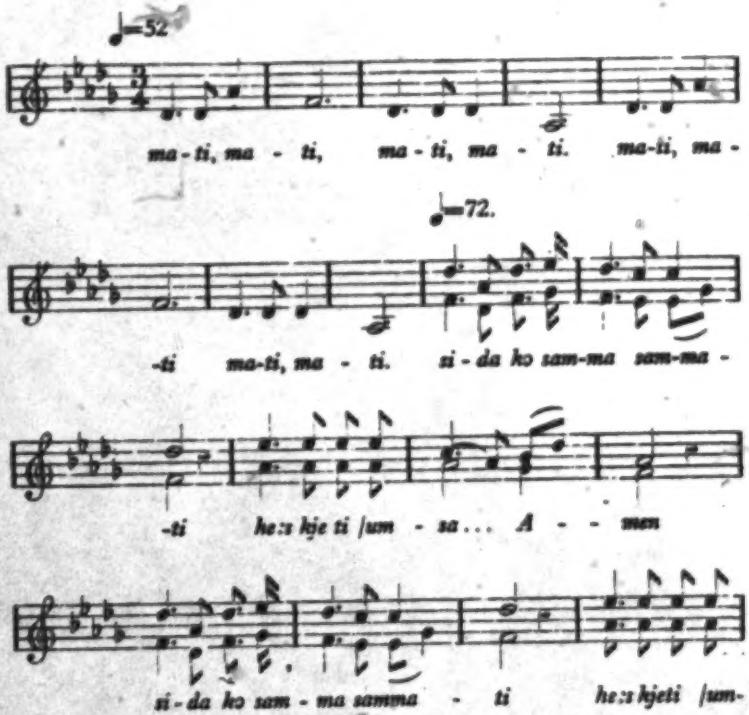
hade //nũu he: buruxa mis,

which means

Let us listen to this wonderful little word.

The second song affords an even better example of the use to which the backsliding convert may put the " songs of Zion ; " for here, what is palpably a hymn tune, or rather the two upper parts of one, is turned into a lullaby, with secular words. In this case also, the laziness of the rendering was characteristic, and quite opposed to the crisp execution employed by Daob, in spite of his years. The singers were two younger women, Iis and Kwakwaris. [115]

Ex. 13. *mati, mati*



13: Kirby R-5 (1931-1932) 1932
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Korana

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The words, translated, mean

Give me, give me!
We have taken the honey out.
This is my soul. Amen.

This particular song affords an excellent illustration of the distortion of Native words when forced into the Procrustes bed of European hymnology.

MUSICAL TERMS

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In addition to the names given to their musical instruments there are a few musical terms used by the Korana, in spite of the relatively restricted vocabulary of the language. High sounds are called */kurise ≠nae* and low sounds */eri doma ≠nae*. A single singer, man or woman, performing alone is */guise ≠nae*, and a chorus of men and women is called */kɔ: ≠nae kxʔona*. This latter name would be given to the singers in the *doro* ceremony. The sound of two voices singing the same sound simultaneously is called */ham domkwa ;* but the sound of two voices singing different notes simultaneously is called */aŋ≠nae*. These last terms indicate clearly the practical recognition of harmony among the Korana.

14:Hahn L-5 (ca. 1870-1880) 1881 FX13 Hottentot FX13

ebony-tree has been called after the green colour of the bile, and also whether the rainbow, *tsawirub*, received its name from *tsabab*. ǃUri is a derivative from the original ǃū, and certainly has with ǃ*ubus*, egg, the root ǃu in common; consequently ǃuri means egg-coloured, and the egg *par excellence*, the ostrich egg, is white. The same root for white and egg we had in the ǃAi Bushman language. ǃAm, green, means originally *springing up*, or *shooting forth*, like in German *ausschlagend*, used for the fresh green leaves; ǃa, to hit, ǂnou-ǃa, and ǂnou-ǃan, to beat —to hit, German, *treffen*; ǁnau-ǃa and ǁnau-ǃan to hear —to hit, *i.e.*, to understand; mū-ǃa and mū-ǃan, to see or to look—to hit, *i.e.*, to observe, to perceive, to acknowledge. ǃAva, red, is nothing else but ǃaua, blood-coloured, from ǃau, to bleed, or ǃau-b, blood. ǃHuni is yellow, that is, the colour of clay or ground, from ǃhu-b, ground, earth, clay. ǂGama, brown, is the colour of ǂgāb, originally ǂgamab, the colour of a *vley*; the vley is a water-pond, which is dry in the winter, and then the bottom shows a brown colour. ǃKhan, grey, is the colour of the ǃkhani, Bos elaphus. ǃNai-ǂu is the colour of the ǃnaib, giraffe and also of the zebra. ǃGaru is dotted like a leopard, hence this animal is called ǃgarub. The other name of ǃgarub, leopard, however, is more significant; he is also called χoasaūb, the mark—scratcher, from χoa to scratch, and saū to mark, to imprint.

I cannot conclude this chapter without adding some remarks on Khoikhoi poetry, and on the so-called "*Reed-dance*," ǂāb, to which in the following chapters repeatedly reference will be made.

The Khoikhoi have two kinds of poetry, sacred and profane. The sacred hymns, as well as the profane songs, are sung accompanied by the so-called Reed-music or Reed-dancers. The sacred hymns are generally prayers, invocations, and songs of praise in honour of Tsuǁgoab, ǂkeitsiebib, and the Moon; and such sacred songs.

14:Hahn L-5 (ca. 1870-1880) 1881 FX13 Hottentot FX13

533 and the performance with dancing is called *|geib* while the general profane songs are called *||hai-tsanati*, and to perform them with a dance on reed-pipes, or better, bark-pipes, is *ǂaba χaire*. The profane reed-dances or reed-songs are of a very different nature. Either the fate of a hero who fell in a battle or lost his life on a hunting expedition, is deplored; and on such an occasion a performance is connected with it. In such a case the performances have much in common with the mediæval German "Singspiel." We can also compare them with our modern operas. If an illustrious stranger visits a place, he is often welcomed with a reed-dance while entering the place. Thus the first Moravian missionary, George Schmidt, who came to the ||Heisiqua Hottentots in the Calodon district, was received with a reed-dance. The Dutch Governor van der Stell, on his journey to the Copper Mountains, the present Copper mines, was honoured in the same way. Hop, a burgher of Stellenbosch, who in Governor Ryk van Tulbagh's time went on an expedition to Great Namaqualand, received the congratulations of the ||Habobes at the foot of the ||Kharas mountain in a grand reed-dance performance. Alexander received the same honours from his Namaqua host, the famous Jonker Afrikaner |Haramūb; and up to this time the traveller, if he only understand how to fraternize with them, will gladly be admitted to witness their simple merry-making.

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533 If chiefs have become unpopular by some whimsical or despotic orders, very soon the tongue of the women—of whom a Khoikhoi proverb says "that they cannot be as long quiet as it takes sweet milk to get sour"—will lecture him in a sarcastic reed-song. Once I saw a chief sitting by, when the young girls sung into his face, telling him "that he was a hungry hyena and a roguish jackal; that he was the brown vulture who is not only satisfied with tearing the flesh from the bones, but also feasted on the intestines." On another occasion, a very old

14:Hahn L-5 (ca. 1870-1880) 1881 FX13 Hottentot FX13

man had married a very young girl, and her friends sung:

The geiris (first wife) is dismissed, his only great thought is the ǃaris (second wife); or, as we should say, "Age does not prevent a man making a fool of himself."

Other songs again are of a very simple character: "Don't, please, kill my antelope, my darling antelope; my antelope is so poor; my antelope is an orphan,"—and are simply an instance of the thrift of poetical productiveness. Or they are of a comical nature, sympathizing with a patient who suffers from gripes:

Poor young ǁKharis got into a fright,
She is suffering from gripes,
And bites the ground like the hyena which ate poison
The people run to see the fun!
They all were very much frightened!
And still they say—oh, it is nothing!

This reminds one very much of the style of Heinrich Heine; and even more of the way of the Middle-High-German poet, Nithart. I saw this play, "The Gripes," performed, and honestly confess that I laughed until the tears came. Helmerding could here have found his match in caricaturing people.

Every larger kraal has its bandmaster, *ei-ǂgun-aob*, the leader. He teaches the young boys how to perform and to play on the pipes, and if a boy should remain out of class, he is sure to get the whip severely. Also the girls, if they are too lazy and do not pay attention enough, receive now and then the whip, but then generally on the kaross, merely to make a noise and to frighten them. The reed-music sounds exactly like the playing on a harmonium. It is very pleasant indeed to hear it at a distance. Boys who perform well, are petted by the girls, and this kind of petting is called *ǂkho-ǂkha, to touch the body*, which means, "to praise a person in a song."

Such was the culture of the Khoikhoi before they migrated from the grave of ǂGurikhoisib, and such was it

773 amongst the Namaquas, I took much trouble to add to these fragments. Of what I found I shall give the most important instances as condensed as possible.

Tsûi-||goab.

776 This name is also pronounced Tsu-||goab; this form, however, is the most worn off. Tsû-||goab, Tsûi-||goab, and Tsuni-||goab in Namaqua; and Tsū-||goam, Tsûi-||goam, Tsûi-||khoab and Tsûi-||goab amongst the !Kora, are forms which have preserved more the original feature of the name. This Tsu-||goab is still invoked almost in the same words as George Schmidt heard it at Baviaans Kloof in 1737. The following hymn is still sung among
533 the !Gami-ǂnus in the ||Kharas Mountains, amongst the ||Habobes or so-called Veltschoendragers (sandal-wearers) in the North-east ||Kharas, and by the Gei-||Khous, ||O-geis, and the ǂAunis of the !Khomab Mountains
[821 East of Sandwich harbour. At the time when the
535] Pleiades first appear above the eastern horizon the people gather for a !gei—*i.e.*, a religious dance—and sing the following :—

533 [a] *Tsûi-||goatse !*
539 Thou, oh Tsûi-||goa !
Abo-ǂtse !
Thou Father of the Fathers—*i.e.*, All Father !
Sida ǂtse !
Thou our Father !
!Nanuba !arire !
Let stream—*i.e.*, let rain—the thunder cloud !
Ẽn [a] *χuna ûire !*
Let please live (our) flocks !
Ẽda sida ûire !
Let us (also) live please !
ǂKhabuta gum goroẽ !
I am so very weak indeed !
||Gâs χoo !
From thirst !

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ǃAs χao !
From hunger !
Ẽta ǂ χurina amre !
That I may eat field fruits !
Sats gum χave sida ǁtsao ?
Art thou then not our Father ?
Abo ǁtsao !
The father of the fathers !
Tsûi-ǁgoatse !
Thou Tsûi-ǁgoa !
Ẽda sida gangantsire !
That we may praise thee !
Ẽda sida ǁkhava ǃkhaitsire !
That we may give thee in return (that is, that we may bless thee).
Abo-ǁtse !
Thou father of the fathers !
Sida ǃKhutse !
Thou our Lord !
Tûsi-ǁgoatse !
Thou, oh, Tsûi-ǁgoa !

If a heavy thunderstorm is approaching, and the country is resounding from the roaring of the thunder, 535 and the lightnings disperse the darkness, they also assemble for a ǂgei, and, while dancing, sing the following :—

ǃGurub di ǃGeis.
The Hymn of the Thunder.

ǃNanumatse !
Son of the Thundercloud !
ǃGari-khoi, ǃGurutse !
Thou brave, loud-speaking ǃGuru !
ǂOûse gobare !
Talk softly please !
ǃHaviẽ ǂam u-hã-tamãõ !
For I have no guilt !
ǃUbatere !

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539 Leave me alone! (Forgive me!)
‡Gûtago χuige!
For I have become quite weak—*i.e.*, I am quite stunned, I am quite perplexed.
ǀGurutse!
Thou, oh ǀGuru!
ǀNanus ǂatse!
Son of the Thundercloud!

[535] Another song-dance I saw performed in the following manner:—There was a *solo*, sung by a person who played the part of the lightning; the other part being represented by the inhabitants of a kraal, of whom a member was supposed to have been killed by the lightning.

ǀNabas di ǀgeis.
The dance-song of the Lightning.

Chorus: *ǀAibe ǁnuris ǀnanuse!*
Thou Thundercloud's daughter, daughter-in-law of the Fire.
Ti ǀgâba go ǀgamse!
Thou who hast killed my brother!
ǀGaises gum âb ǀna ǁgoeo!
Therefore thou liest now so nicely in a hole!

Solo: *ǀGâise ta go sa ǀgâba a ǀgam.*
(Yes), indeed I have killed thy brother so well!

Chorus: *ǀGâises gum âb ǀna ǁgoeo.*
(Well) therefore thou liest (now) in a hole.
" *‡Gorob khemi go ǀusense.*
Thou who hast painted thy body red, like ‡Goro!
" *Som-ǀauba ‡naba tamase!*
Thou who dost not drop the "menses."
" *‡Eiχa|kha|nabiseb aose!*
Thou wife of the Copper-bodied man!

773 An old ǁHabobe-Nama, by the name of ‡Kχarab, who had great-grand-children, and told me that he had big grown-up children when the Mission Station, Warmbad,

14:Hahn L-5 (ca. 1870-1880) 1881 FX13 Hottentot FX13

between Tsūi‖goab and ‖Gaunab, or ǂEiχa‖kha‖nabiseb and the lion, we see the lightnings—*i.e.*, the *dice* of Tsūi-‖goab thrown to the earth. And this phenomenon in Nature, the lightnings dropping to the earth, have afterwards given rise to the story of ǀGurikhoisib or ǂEiχa-‖kha‖nabiseb playing at dice with the lion. In our legend the thunderstorm is expressly mentioned.

[a] *Vientjes*, the Colonial Dutch expression for the various kinds of eatable *bulbs*. It means onions.

[b] ǃKhubitsaos—lat. 23° 29′, long. 16° 28′. I have been to the spot. It lies on the southern slopes of the ǀKhoma Mountains of the highlands of North Namaqualand. There is a pond of about fifty yards in length and fifteen in breadth. On the banks of the pond grow mimosa bushes; and on the south corner, about five yards from the water, is a very old mimosa tree. I had a man of the Gei‖khau tribe with me, by the name of Doūsanīab. It was quite interesting to see how he pointed the spot where the lion lay, where ǀGurikhoisib kneeled and cooled his face with water, where the dogs made the first attack on the lion, &c. The good fellow got quite excited and warm when he saw that I took a great interest in the matter; the more so when he afterwards saw me taking observations in order to fix the place on my map. In ǃKhubitsaos, or, as it also is pronounced, ǃGubi-tsoas, we have again the root ǃgu, *to cover*. In the third chapter the meaning of ǃgurub will be found, according to this root, to signify the coverer (Sanscr. Vritra).

[c] *Gares* is an extemporized love song; Khoikhoi mothers, or nurses, are in the habit, while washing or anointing a child, suddenly to extemporize a song of praise, and this way of praising is called *gare*.

[d] *Took the calabash with sour milk.*—Calabash, from *calebasse*, Sp. *calabaza*, Sicilian *cara vazza*, Portg. *calabaça* and *cabaça*, from the Arab *garah*, a kind of gourd, and *aibas*, f. *aibasah*, dry, so that it signifies a *dry gourd* scooped